

HERMAN G. WEINBERG
SUITE 904 - 1600 BROADWAY
NEW YORK CITY

Jan. 2, 1946

San Francisco Museum of Art,
War Memorial - Civic Center
San Francisco, Cal.

Dear Mr Stauffacher:-

Answering your letter of 11/8 in this belated manner..but you must forgive me as I've been rather bogged down in work.

I hope you will send me one or two copies of your catalogue, if it is out by now.

Glad to hear your series of film showings is successful. As for the music, it should be discreet, carefully chosen and tho' that's obvious, I'm afraid there isn't much more to be said. If there's any doubt, then no music is always better than doubtful music, naturally. Most advance-guard films can stand without a score, anyway, since they are difficult to score. (Debussy is always safe for the avant-garde, as a rule).

Of the advance-guard shorts you listed, most of them I haven't seen, but I've heard of them. For the most part you can't go wrong on any, altho' I haven't the remotest notion where you can get them in this country. Are they all here? I mean the films in the enclosed list. I'd like to know about that ~~myself~~ myself. Do tell me.

I don't have the addresses of Etting, Grant and Merriam that you request.

"Autumn Fire" exists on a 35 mm print

that is full of splices and not in good condition to run, except with great care, because the film is old (dates from 1930). I recently made a 16 mm print of it, however. Would you want to show it?

No new Soviet animated cartoons have arrived but check with Artkino on this (723 Seventh Ave., NYC).

And I do hope you'll send me those catalogues. Again, best wishes to you for the continued success of your highly interesting venture, and happy new year!

Yours,

Herma O. Binkley

PS- By the way, is the catalogue you are getting out, that I referred to above, the same as the history or anthology of the "advance guard" film that Richter told me he prepared for you? Or is that another publication? If so, I'd like a copy of that, too. ~~(b)(1)(b)(7)(C)(b)(7)(D)(b)(7)(E)(b)(7)(F)(b)(7)(G)(b)(7)(H)(b)(7)(I)(b)(7)(J)(b)(7)(K)(b)(7)(L)(b)(7)(M)(b)(7)(N)(b)(7)(O)(b)(7)(P)(b)(7)(Q)(b)(7)(R)(b)(7)(S)(b)(7)(T)(b)(7)(U)(b)(7)(V)(b)(7)(W)(b)(7)(X)(b)(7)(Y)(b)(7)(Z)~~

HERMAN G. WEINBERG
SUITE 904 - 1600 BROADWAY
NEW YORK CITY

Oct. 4, 1946

Frank Stauffacher, esq.
Art in Cinema Series
San Francisco Museum of Art
San Francisco, Cal.

Dear Mr. Stauffacher,

Thank you for your letter and
enclosure of Oct. 2.

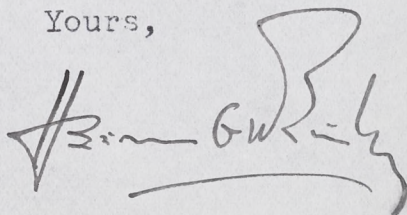
I am glad to learn of the success
of your film subscription series and hope
you will keep me posted on your activities.

You may, of course, use my notes from
the Flaherty-Richter Index in your program,
for "Rhythmus 21" and "Ghosts Before Noon",
provided I and the British Film Institute are
credited. I would like to have a copy of this
program or catalogue for my files, when it
appears.

I shall be glad to help, in any way I
can, to aid in the tracking down of any films
you'd like to show in the future and if you
will let me know what they are, I'll see if
I can ferret them out for you. I've been rather
close to movements, such as yours, and ran
a similar one at the Little Theatre in Baltimore
some years ago.

Best wishes,

Yours,

A handwritten signature in dark ink, appearing to read 'Herman G. Weinberg', with a large, stylized flourish at the end.

February 4, 1947

Mr. Herman G. Weinberg
Suite 904 - 1600 Broadway
New York, N. Y.

Dear Mr. Weinberg:

Thanks very much for your letter answering my questions. The list of films I sent is merely a group we'd like to get - but where, we don't know; although there are several of them I now have leads on, and if I'm successful will let you know.

Yes, by all means we'd like to show Autumn Fire (on 16 mm) if you will let us. We are, at present, commencing to organize another Art In Cinema Series beginning in April, and we'd like to include it then. If so, we'd appreciate any information on it beforehand - its length, etc., and a few lines by way of program notes.

The catalogue, also, is still not ready, but it soon will be, and I'll send you copies when it is.

The Richter 'history' of the avantgarde is contained in the catalogue, which, incidentally, really is not a catalogue, because it contains more stuff in general than specific devotion to our last series.

The thing that troubled us most all along were the program notes. We did not have any great collection of reference such as is available at the Museum of Modern Art film library, and we were lost most of the time. If it were not for Jay Leyda lending us his bound copies of Close Up, we would have been completely lost. This situation has resulted in the collected program notes being spotty and, in many cases, more space devoted to a film than the film warranted, and vice versa.

Mr. Herman G. Weinberg

February 4, 1947

I am enclosing a circular we are just now sending
out.

Thanks again for your help and suggestions. We'll
send the catalogues as soon as they're ready.

Sincerely yours,

Frank Stauffacher

FS:nb

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 25, 1947

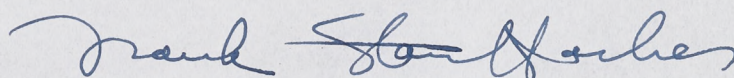
Mr. Herman G. Weinberg
Suite #904
1600 Broadway
New York City, N.Y.

Dear Mr. Weinberg:

I hope we may still include AUTUM-FIRE. The program is shaping up fairly well and assuming we may use it, from your previous letter, I've gone ahead and placed it on our May 2nd program. Is this okay?

The catalogue will be out soon.

Sincerely yours,



Frank Stauffacher

February 25, 1947

Mr. Herman G. Weinberg
Suite #904
1600 Broadway
New York City, N. Y.

Dear Mr. Weinberg:

I hope we may still include
AUTUMN-FIRE. The program is shaping up fairly
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The catalogue will be out soon.

Sincerely yours,

Frank Stauffacher

FS/mb

~~material~~ material

Jocelyn De Rosa
Still Department
The Museum of Modern Art Film Library
11 West 53rd
New York 22, N.Y.

Dear Mr. De Rosa.

As you probably know, we are ~~preparing~~ publishing a catalogue on our fall series of avantgarde and experimental films. This last weekend Mr. Fother and I were in Los Angeles where we had a visit with Mr. Rosenheimer during the course of which we showed him our material. We have ~~collected~~ gathered ~~quite a~~ a fairly sufficient number of stills ~~for~~ to be used as illustrations, but there are gaps ^{regarding} ~~for~~ which Mr. Rosenheimer suggested I write to you ~~regarding~~. He ~~suggested~~ suggested the following:

Prints of film strips from ~~the following~~:

Steiner's H₂O

Mechanical Principles

or any other film strips of experimental work.

Rain

The Bridge

Ballet Mechanique

In addition, we would like to

February 25, 1947

Mr. Herman G. Weinberg
Suite #904
1600 Broadway
New York City, N.Y.

Dear Mr. Weinberg:

I hope we may still include AUTUUM-FIRE. The program is shaping up fairly well and assuming we may use it, from your previous letter, I've gone ahead and placed it on our May 2nd program. Is this okay?

The catalogue will be out soon.

Sincerely yours,

Frank Stauffacher

March 1, 1947

Mr. Herman G. Weinberg
Suite 904
1900 Broadway
New York City, N.Y.

Dear Mr. Weinberg,

I am writing again so soon after my last letter in order to send you one of the announcements and to ask you one more item of information. As to the announcement, it had to be thrown together at the last minute in order to get it out for our March mailing(today). I took the liberty of putting your film on it.

You will notice that on April 4 I have listed THE LOVE OF ZERO by Robert Florey. I had gotten Florey's address in Hollywood, and someone told me that there were prints of this around. Today, received a letter from Florey, in reply to mine, in which he says that someone by the name of Simon Gould, who was manager of the 8th Street Playhouse at that time, in 1928 offered to give Florey world-wide exploitation on all his experimental films. To this effect Florey handed over all his negatives and prints, and he did not hear from him after that, nor since. That is all he knows about the films, although Arthur Rosenheimer, who we met in Hollywood last week, said, if I remember correctly, that Theodore Huff has or had prints of them. Would you know of anything regarding this? I have written to Mr. Huff, with fingers crossed, but even if we don't locate ZERO or any of the others, we'll still have enough to make up the programs - and more.

Sincerely yours,

Frank Stauffacher

HERMAN G. WEINBERG
SUITE 904 - 1600 BROADWAY
NEW YORK CITY

March 7th, 1947

Frank Stauffacher, esq.
San Francisco Museum of Art,
San Francisco, Cal.

Dear Mr Stauffacher,

I have both your letters of 2/25 and 3/1,
which I'm answering at the first opportunity.

I've no idea where to obtain prints of
Florey's films if he doesn't know. As for Symon
Gould, he's in the book business now and I doubt
very much if he'd still have them after all these
years. Huff has no prints of these films, he told
me.

I note from the announcement you were good
enough to send me that you have listed AUTUMN
FIRE for May 2. I shall be glad to let you have
the film for that showing. (Does the Museum pay
nominal rentals for such purposes?)

Advise me when the print must reach you,
how to ship, how much time to allow for shipping,
etc. and I'll follow accordingly. Do you know the
print is on 16 mm? Have you facilities for 16 mm
projection?

As it is the only 16 mm print I have, I hope
you will take good care of it and return it promp-
tly after the May 2 showing. (It is a brand new
print, recently made up from the master 35 mm.
print).

As for a description of the film, I can
only say that it was made between the years 1930
and 1933 as an experiment in telling a simple lit-
tle love story purely in terms of montage, with-
out titles, parallelling the love story with the
change of seasons. Script, photography, direction

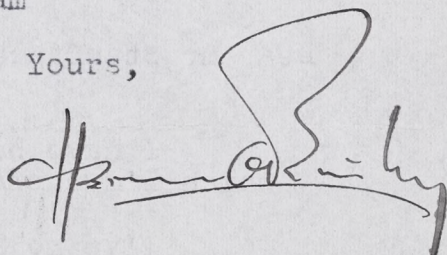
(over)

HERMAN G. WEINBERG

and cutting are by me. The film has two characters, a boy and girl. It was shown throughout Europe in the avant-garde cinemas, as well as in America, in the early and middle thirties, altho' it was never intended for public showing, having been made primarily as a personal exercise in cutting. But people who saw it found it charming so I let it circulate. I hope your audience likes it, too.

With kindest regards, I am

Yours,

A stylized, handwritten signature in dark ink, likely reading 'Herman G. Weinberg'. The signature is fluid and cursive, with a large, looping 'H' and a long, sweeping underline.

HERMAN G. WEINBERG
SUITE 904 - 1600 BROADWAY
NEW YORK CITY

March 17, 1947

My dear Mr Stauffacher,

Answering yours of the 10th.

The April 18th date for showing
"Autumn Fire" is O.K., as is also your
rate of payment. (The film is 2 reels).

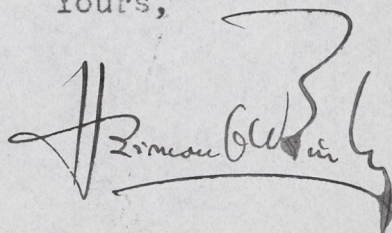
I will ship the print to you collect
via Railway Express (or parcel post), as
you suggest, whichever turns out to be
handier. It will leave New York on April
1st, which should allow a full two weeks
for it to get to you.

Do send me a copy of whatever program
notes you use for the showing that evening
and also your catalogue.

I hope your series is a big success this
year.

With all good wishes,

Yours,

A handwritten signature in dark ink, appearing to read "Herman G. Weinberg", with a large, stylized flourish extending from the end of the name.

HERMAN G. WEINBERG
SUITE 904 - 1600 BROADWAY
NEW YORK CITY

April 1, 1947

Frank Stauffacher, esq.
San Francisco Museum of Art,
War Memorial, Civic Center
San Francisco, Cal.

Dear Mr Stauffacher,

(and insured)

I have today shipped you parcel
post special delivery prepaid a 16 mm
print of my 2-reel film, "Autumn Fire",
for your use on April 18th.

Please be good enough to confirm
receipt when it arrives and oblige.

And let me know, after you show it,
how you and your audience liked it. Has the
catalogue appeared yet?

Best wishes,

Yours,

Herman G. Weinberg

WE

HERMAN G. WEINBERG

~~SIXTH FLOOR~~ ~~1600 BROADWAY~~
~~NEW YORK CITY~~

Avenue Playhouse
6th Ave & 47 St

May 5, 1947

Frank Stauffacher, esq.
San Francisco Museum of Art
War Memorial - Civic Center
San Francisco, Cal.

Dear Mr Stauffacher,

Have you returned the print of
"Autumn Fire" yet? Do let me know as as
of this date I have not yet received it.

How did you and the audience like
it? If you issued any program in connec-
tion with the showing that evening, could
you send a copy to me? Also that catalogue
of the avant-garde films, if that's ready.

Hoping to hear from you on this, and
with all best wishes, I am

Yours faithfully,

Herman G. Weinberg

Send 1 copy
Sent 6/23/47
See file (Comp) We

21 June 1947

Herman G. Weinberg
Avenue Playhouse
6th Ave. and 47 Street
New York, N.Y.

Dear Mr. Weinberg,

Please forgive my delay on all counts. A lot of unforeseen outside tasks necessitated my temporary abandonment of work on the Art in Cinema activities. I'm now trying to catch up again, and I only hope that this long delay hasn't damaged our former good relationship. First, I wish to say that we will pay you in full for the rental of AUTUMN FIRE by the first of July.

This last series of Art in Cinema didn't go as smoothly as the first series. We had a large and interested audience at all times, but on the whole, the standard of films was not as high, and we suddenly came face to face with the fact that there are not very many really good experimental films from which to draw indefinitely. This, in spite of the fact that we had rented just about every thing we could get - even stuff we didn't have room for on five nights of showing. When we started to receive the films, it developed into an avalanche, and there was considerable re-scheduling of the original programs. We even had smaller groups to see films not included on the Friday night showings - these were shown under better conditions, in a rented pre-view theatre, during the week.

Our facilities for showing films here at the Museum are not the best. We have two Bell and Howell Filmosounds "Master" models, with 4 inch lenses, and 1000 watt lamps, and this is just a little too weak for our throw which is about 180 feet. It is adequate, but a bum print doesn't look like anything at all, and your print of AUTUMN FIRE seemed hazy enough -- for some reason - not to show up very well, and so we thought it best to run it for the smaller group. And as to their reaction, it was very well received, particularly by those who are trying to make films themselves, and who appreciate a good job of cutting. It was a very charming bit of poetry, and thanks very much for making it available to us.

As for the catalogue, I won't make apologies for it, although I could find about a hundred. We didn't have time to issue an

"errata" - it could stand one. Nevertheless, we're glad to see it out finally, in spite of all this, and hope some day to be able to do a really definitive job of the same subject. The trouble is that we were learning more and more all along, so that now we would like to rewrite and revise the entire job.

Thanking you again for all of your help and advice, and for
AUTUMN FIRE, I am,

sincerely yours,

Frank Stauffacher